

American Art News

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IS HE THE AMERICAN SCULPTOR?

The claim set up in a dispatch to the Berlin "Tageblatt" from Vienna that a Professor Andersen representing the U. S. had sought to open peace negotiations with the Austro-Hungarian government has recently recalled to Boston acquaintances the earlier peace activities of Hendrik Christian Andersen, sculptor.

Mr. Andersen is understood to be an American citizen, although he has spent much time at his European home in Rome, where, it is said, he has been recently. He is a native of Norway and was brought to this country in infancy. His early life was passed in Newport, R. I., where for many years he maintained a legal residence, returning there from time to time while studying art and architecture in various European cities.

Andersen organized the World's Conscience Society, and was the author of a book called "The World Rebuilt." He is better known, perhaps, through his efforts to establish "a world centre of communication," or world capitol, which was to be the headquarters for international affairs and bureau of international documents. He is said to have urged his plan upon several governments and to have obtained options at one time on property in the vicinity of Brussels, Belgium, for the site of the proposed capitol.

State Department authorities say, however, they are quite sure the "Professor Andersen" who went to Budapest at the invitation of Count Apponyi was not Hendrik Christian Andersen, the sculptor.

Although the department's records contain the report of Andersen on his visit to Budapest, the department declines to identify him or to make public what transpired in the peace discussion between the Hungarian statesman and the American.

GERMAN MEDAL REMOVED

A head of the German general, Field Marshal von Mackensen, modelled and cast in iron in Berlin early in 1914, when the artist was a student there, by a Mrs. Tower Peterson, formerly a Miss Elsa Kirpal of Flushing, L. I., and which was one of a frame of medals exhibited by Mrs. Peterson under her maiden name in the current Spring Academy display, has been removed from the frame and galleries by order of Secretary Harry Watrous of the Academy. An artist who had also studied in Germany discovered the presence of the offending medal and brought it to the attention of the Academy officials.

It is only fair to Miss Kirpal to state that after her return from Germany when war was declared, she married an American and a soldier, Sergeant Power Peterson, now at the French front.

INDEPENDENT ARTISTS' SHOW

There are some 1,800 pictures in the exhibition of the Society of Independent Artists which opens today at 112-114 W. 42 St. The society had its first exhibition in the Grand Central Palace last year. The society allows its members to be the judges of their own pictures or exhibits. Each member paying dues is entitled to exhibit a certain number of art works.

This year the members decided to economize in the placement of their work. The 900 exhibitors are from all quarters of the globe. There is a decorated entrance, with panels by William Zorach. Admission will be 25 cents.

The exhibition will be reviewed next week.

MUSEUM GETS AN AUDUBON

The American Museum of Natural History has acquired a large oil, "Pheasants," by J. J. Audubon, bequeathed by Miss Mary Eliza Audubon (granddaughter of the famous naturalist), who died last November.

Miss Anderson was connected with the museum for many years as a life member. She was born in N. Y., at Audubon Park, then her grandfather's estate.

GAINSBORO' FOR PRIVATE BUYER

Through a regrettable error in the caption under the reproduction of the Gainsborough portrait of Col. Townshend on the front page of the Art News last week, it was stated that the portrait had been sold by the Ehrlich Galleries to the Toledo Museum. The purchaser was not the Museum of Toledo, but Mr. Kirke Kelley of that city.

LOCKETT AGNEW LEFT \$3,000,000

The estate of the late Mr. Lockett Agnew was recently provisionally sworn at £600,000, of which £5,000 was bequeathed to the permanent staff of the firm.

A DISGRACE REMOVED

A squad of U. S. soldiers raised Apr. 13 a block and tackle in the rear of the statue of Frederick the Great, which has long stood in front of the War College at Washington, and lifted it from the pedestal.

In November, 1904, Pres. Roosevelt, surrounded by a distinguished assemblage which included a German general and the German Ambassador, accepted the statue as a gift from Kaiser Wilhelm. The Kaiser's emissary said the Kaiser sent the gift, believing it would remain "as a lasting pledge for the continuation of the friendly relations between Germany and America, for which the foundation was laid in the days of King Frederick."

In dragging Frederick the Great from his pedestal the soldiers acted on orders from the War Department. These orders are understood to have been approved by Pres. Wilson.

There is pending in the Senate the Thomas resolution for the removal of the statue. Among the suggestions made was one that the statue be melted into bullets and fired back at the Germans.

HANFSTAENGL TO RETIRE

Herr Franz Hanfstaengl, who, after his establishment was closed for a week last winter, or until he could obtain a government permit to conduct his business at Fifth Ave. and 45 St., and whose "removal sale" sign was the joke of the early season in the art trade—has now put up another sign in his windows of a "Special Sale." It is reported that on the expiration of his lease, on or about Oct. 1 next, Herr Hanfstaengl will retire from business in this city and it is not considered probable that he will resume business activities in the U. S. under present conditions.

MANZI-JOYANT AND CO. CLOSE

Following the death last year of M. Manzi, of Manzi-Joyant Co., the N. Y. branch of the old and well known French house of Manzi-Joyant and Co. of Paris, for many years at Fifth Ave. and 22 St., and lately at 58 W. 45 St., was closed Apr. 13 last. It is understood that the stock in this city will either be sold at auction or private sale, or be placed in storage until the war's end. The firm published "Les Arts."



DELLA ROBBIA, LUCA

In Bardini Sale (28½x18½)

NEW ACADEMY ASSOCIATES

At the meeting of the National Academy of Design, April 10, the following were elected Associates: Grosvenor Atterbury, architect; William Welles Bosworth, architect; Rudolph Evans, sculptor; Charles Dana Gibson, illustrator; and Howard Giles, Paul King, Glenn Newell and Violet Oakley, painters, and Fuori Piccirilli, sculptor.

WIGGINS WINS FLAGG PRIZE

The Charles Noel Flagg prize of \$100 has been awarded to Guy Wiggins at the current annual exhibition at Hartford, Conn., for his recently painted "Hills and Slender Trees," shown here at the recent group exhibition at the Salmagundi Club. Mr. Wiggins is building a new house and studio, with a garage, in the Pleasant Valley section of the Lyme, Conn., colony.

RALPH SMITH A PRISONER

Ralph Bevin Smith, second lieutenant in the British Royal Flying Corps, who was reported missing after a flight in France on March 27, as told in the Art News of Mar. 30, is a prisoner of war behind the German lines, according to a cable message from the British War Office to the young aviator's bride, at her home in Brooklyn. The message made it clear that Lieutenant Smith is unwounded and well.

Previous to enlisting in the British aerial service Mr. Smith was the art reporter for the N. Y. "Herald."

HUNS LOOT MORE ART

Germany's latest spoliation of Alsace-Lorraine consists of the carrying away from the latter of all the old antiquities and objects of art in which the two provinces for centuries past have been unusually rich.

The Detroit Publishing Company, proprietors of the Thistle Shop, 15 W. 38 St., announce the discontinuance of their business there from May 1. The entire stock of pictures, frames and pottery will be sold before that date regardless of price.

STEFANO BARDINI SALE

With the waning of the craze for the early English in painting, furniture and decoration among American collectors and house and home builders has come a marked revival of interest in the art of the Italian Renaissance. One might better say, a new interest, for while the few Americans of the early years of the last century who had the leisure and means to travel in Europe were fascinated by early Italian art, and brought home such specimens as they were then able to obtain—too often, especially in the case of pictures, of doubtful authenticity—the Civil War, which stopped such journeyings and acquisitions also stopped the interest in old Italian art, and it has been until recently almost unknown to any but the cognoscenti among American collectors and, more generally, among American art lovers.

There were symptoms of the early Italian art craze in American auction rooms and dealers' galleries some five years ago, but it remained for the first Volpi sale at the American Art Galleries in November, 1916, to really arouse the still dormant interest in Italian antiques, and the success of that sale astonished even Prof. Volpi and the auctioneers.

Now, after the lapse of a year and a half, there comes another sale—that of the collection of Prof. Stefano Bardini of Florence—at the American Art Galleries on the five afternoons of next week, beginning on Tuesday, with one evening sale (Thursday) of pictures at the Plaza ballroom, which will bring before the art public an even finer assemblage of early Italian sculptures, bronzes, terra cottas, furniture and art objects than Prof. Volpi offered at his first sale of 1916.

It does not require special art knowledge to appreciate the exceeding value and high quality of the contents of the galleries as now shown there. Anyone of taste and discernment who strolls through the large rooms, which present so rich an appearance with their beautiful contents, will be impressed and deeply interested. The expressive marble busts, the wonderful array of those always inspiring devotional terra cottas by the brothers Della Robbia (15 in all), the varied and beautiful furniture pieces (among them a set of six chairs and a sofa from the Borghese palace), and, in short, the objects of art and beauty at every turn make of the galleries a veritable museum.

Among the marbles and terra cottas whose possession will be most eagerly contested, mention must be made of the exquisite colored terra cotta bas relief of the Virgin and Child by Donatello, of the Rosellino marble bas relief, the II century Roman marble head of Juno, the bust of a warrior of the same period, of a head of Apollo of the I century (Roman), of a XVII century marble bust of an ecclesiastic by Bernini, of the same sculptor's marble bust of two ladies of the Roman court, and of three marble busts, respectively, of Cosmo de Medici, a Medici Duchess, and of Philip II of Spain, all by Leone Leoni.

A stucco half length of the Virgin and Child, a XV century marble head of St. John the Baptist by Mino da Fiesole, and a wonderful decorative marble bas relief, "Venus and Cupid," by Benvenuto Cellini, are also remarkably fine pieces and worthy of the closest study.

The many Renaissance marbles in the collection also include, among the Greek and Roman sculptures, a beautiful torso of a youthful Hermes by Polycleitus, and a fragment of a Pergamean group of the III century B. C., representing a captive Gaul.

The fifteen glazed terra-cotta by the Della Robbias include a portrait and some interesting "Stemmi" by Luca, a lovely Madonna and a "Judith With the Head of Holofernes" by Andrea, as well as works by Giovanni and others of the school.

Early and Later Bronzes and Majolicas

The large collection of bronzes is made up of statuettes, plaques and medals by a number of well known Renaissance sculptors and medallists, while the majolicas, consisting of tablets, plaques, bowls, plates and vases come from the kilns of Gubbio, Faenza, Deruta, Cafaggiolo and Orvieto.

Fine Old Period Furniture

The Bardini gathering of furniture represents four centuries of Italian art, and probably no such collection of Cassone and Coffers has ever been brought together. Of chairs there is a bewildering variety, Savonarole and Dantesque of extraordinary charm, Sgabello chairs, curiously carved,

(Continued on page 2)

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STEFANO BARDINI SALE

(Continued from page 1)

and XV and XVI century Seggiole, or armchairs for state occasions, with coverings of tooled leather, of velvets and brocades, of tapestry and petit-point embroidery, besides a typical representation of the later Venetian school, when gilded and painted frames of a Louis XV and XVI character were in vogue.

Miscellaneous Art Objects

As might have been expected, Signor Bardini sends a number of exquisite miscellaneous art works which will make their appeal in many directions. There are grand tapestries, for instance, a rare and beautiful Gothic specimen with gold thread background, verdure and heraldic, as well as embroidered cushions, porcelains of Capo di Monti and Meissen, carvings, reliquaries, chalices and caskets, crucifixes and statuettes, wrought iron torches and candlesticks, carved mirror frames, coats of arms, etc.

Some Ancient Paintings

The small collection of pictures has been selected with wise catholicity of judgment. There are given to Giotto, Pollaiuolo and Luca Giordano, as well as a number of Italian School Primitives; portraits given to Pourbus, Cranach and Susterman; an example of Hondrocoeter, and also a series of drawings by G. B. Tiepolo and another by his son, Domenico.

Guardi is represented by a pair of canvases entitled "The Water Mill" and "Italian Landscape with Buildings," and a smaller composition, "The Castle by the Lake," all from the Delaroff collection. Jan Van Goyen is represented by "The Ferryman," also from the Delaroff collection. Touay by a "Portrait of a Gentleman," Von Vüchtel by "The Nave of a Cathedral," and Sebastian Francken by "Combat Between Musketiers and Arquebusiers."

Tapestries and Furniture

The tapestries consist of an important XVIII century Beauvais, after a design by Boucher, "The Marriage of Cupid and Psyche," idealized portraits of the Dauphin of France, and Princess Marie Antoinette, an XVIII century Flemish "Verdure" panel and a set of three XVIII century Aubusson tapestry panels of rustic scenes.

Among the furniture is a Louis XVI screen with a panel of fine old Aubusson tapestry, a Louis XVI marquetry cabinet, a Louis XV marquetry boudoir table, and other period pieces. A terra-cotta bust portrait of a young girl by Roland (1740-1816), and a beautiful white marble and chiseled Louis XVI ormolu clock are notable.

The catalog has been compiled by Mr. Horace Townsend from data furnished by Signor Bardini, and is profusely illustrated by halftone reproductions of the many rare objects.

Literary Sales at Anderson's

The eighth consignment of duplicates from the library of Henry E. Huntington will be sold at the Anderson Galleries, Park Ave. and 59 St., Wed.-Fri. eves. next, Apr. 24-26 incl. It includes Shakespeare quartos, "Much Ado About Nothing," London, 1600; "Love's Labor Lost," London, 1598, and the Locker-Halsey copy of "The Merchant of Venice," London, 1600. Another notable volume is Milton's "Comus," first edition, London, 1637.

The third collection of autographs, including the collection of the late Sidney Woollett, of Mass., covers a wide range of rare and interesting subjects. Scarce Confederate material, correspondence of the Countess of Blessington, letters of Abraham Lincoln, Washington letters and other Americana of equal interest are included in the collection which will be sold at the galleries Fri. aft. next, Apr. 26.



EXHIBITIONS NOW ON

Ten Americans at Montross's

A special exhibition of works by ten modern American painters is on at the Montross Gallery, 550 Fifth Ave., to May 4. The artists represented are Gifford Beal, George Bellows, Guy Pene DuBois, C. Bertram Hartman, Childe Hassam, Robert Henri, Leon Kroll, Jerome Myers, Horatio Walker and Charles A. Winter. These are oddly assembled men, but the very contrast in their subjects and methods of painting give the attractive display unusual interest.

Robert Henri "leads all the rest" with his large three-quarter length, seated presentment of "Miss Fay Painter as 'the Image' in the Willow Tree," a remarkable tour de force, even for this strong painter, broad and virile in brushwork, and almost startling in its high and rich color of flesh and gown. The color note is a bright red—repeated in the rouged cheeks from the striking gown. His "Beach Hat," a somewhat sketchy bust portrait of a young woman in a brown hat, is also a dashing, virile performance, instinct with life and full of expression.

"At the Skating Races," is a large and breezy outdoors with figures, by Gifford Beal—true in atmosphere and good in life and movement. From that strong painter George Bellows comes a New Mexican landscape, "Pueblo," a dramatic portrayal of a Mexican town under gathering storm clouds, over near and lofty blue mountains—daring and bold in color and strongly brushed. A small Mexican landscape by C. Bertram Hartman, "Navajo," is also notable for its clear and strong color. A panel of Childe Hassam's Fifth Ave. flag pictures and an earlier one of deeper and richer color quality, painted in France, also a flag motif, in 1889—make an effective wall. Leon Kroll shows the old Rondout ferry house in his virile manner; Horatio Walker, a new motif—an interior with chickens—"The Hen Roost," very typical in feeling and color. Jerome Myers, absent from exhibitions for some time, a large oval panel in low key of soft grays and browns, depicting children in various poses and moods, and another charming child picture, and finally Charles A. Winter, with two portrait women heads—"The Elderberry Bush" and "A Lady of Burgundy," both exceedingly refined and good in character expressions, the latter a modern old master in modelling and the cleverly and solidly painted flesh tones and tapestry background.

Women Artists at Hotel Majestic

A group of eleven women artists is showing 37 canvases at the Hotel Majestic, 72 St. and Central Park, W., to May 5.

"Summertime," by Lillian Genth, is a typical painting of a nude female figure standing by a bathing pool. Katherine Finola de Kay, a daughter of Charles de Kay, the well known author and critic, exhibits here for the first time in N. Y. and shows three works, of which the most interesting is "Moonlight—Lake George," good in color values and atmosphere. Edith Penman's "Moonlight in Devon" shows a typical English cottage, but her best efforts are her still-lives, "Falling Rose Leaves" and "May Basket." Anna S. Fisher exhibits similar work in her "White Rose" and "The Green and Gray."

"Sheep on Fisher's Island," by Matilda Browne, is an excellent canvas. "Low Tide," by Jane Peterson is one of her fine seaside studies, well and vigorously brushed. "Cloud Shadows," by Mrs. Bertha Menzler Peyton, fresh from the Penna. Academy show, is a good rendering of the great American desert. Alethea H. Platt in "News from Over There," has painted a real New England interior. Martha Walter and Sophie M. Brennan are other contributors of typical works.

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Landscapes by Gustave Wiegand

As a painter of Adirondack scenery Gustave Wiegand excels, and in his exhibition of Blue Mountain Lake views, now on at the Braus Galleries, 2123 Broadway, to April 27, he evidences his ability in the portrayal of such scenery. Some 25 oils are included in the display, and, although the subjects are entirely confined to the Blue Mountain section of the North Woods, there is no sameness in the pictures, as each one has marked individuality.

All of the work was done "in the open," and there is a freshness, a limpidity and a translucency of atmosphere that give exceptional charm to these poetic views of well known scenes in the varying seasons. Summer is brilliantly represented in "Dandelion and Buttercups," mountain slopes covered with the yellow blossoms and inundated with midsummer sunlight, and "Summer Breezes" is brushed in the same joyous note. Many of the lake views also belong to the summer series, and the exquisite blues of lake and mountain are accentuated by the contrast with the foliage of the wooded landscape. "Across the Lake," "Blue Mountain Lake from Merimons," "A Blue Mountain Morning," "Early Summer," and "Summer Sun" are compelling pictures of the same order. Forest glades in autumn have inspired "Falling Leaves," "Autumn Woods," and other canvases depicting the waning year. Winter is well represented by "First Snow at Blue Mountain," "Hoar Frost," "Flakes of Silver," and several other examples of equal merit. One of the exhibits, "The Belated Shepherd," was awarded a gold medal at the St. Louis Exposition.

Guild of Book Workers

The eleventh annual exhibition of the Guild of Book Workers was held in the rooms of the Architectural League, Fine Arts Building, 215 W. 57 St., April 17, 18, 19 and 20. About 100 hand book bindings by members, mostly women, were shown. A special case was devoted to the book of remembrance in Calvary Church of this city, designed and executed by Eugenia Bethume Stein, and bound in dark brown levant morocco, with pilasters and frame in bronze, symbolizing those who stood for the upbuilding of the church and character.

Emily Preston contributed four books, two of which are in blind tooling, one in mosaic and the other in gold and inlay. Morocco is the binding medium in three cases, and white pigskin in the case of the fourth volume. The bindings shown by John F. Grabau of Buffalo carried insets of gem stones. Fanny Dudley sent a red levant morocco binding for a book on music, printed in French.

The two contributions by Helen Haskell Noyes were characterized by elaborate gold tooling. Green morocco was used upon the larger book, while "The Dance of Death" was bound in old rose morocco with black mosaic panels. Mrs. James Montgomery Flagg sent several exquisite bindings. Mary Ellen Wood contributed two art bindings, one in gold tooling and the other in black on orange, forming a deep border. Henry W. Steikman bound "The Last Years of Louis XV" in dark blue morocco, with gold tooling in a period design. Mr. Steikman has also bound "The Library," by Andrew Lang, in dark green morocco with classic tooling.

Hugh and Margaret Eaton were represented by some excellent bookplate designs in single colors. C. Scapecci was responsible for some noteworthy illuminating and a pair of book ends finished in Graphino. Plaster casts of old book covers were shown, the originals of which were ecclesiastical bindings in ivory, ranging from the VI to the XIV centuries.

Miss Zimmermann's Art Craft Work

Miss Marie Zimmermann is again showing her art craftsmanship work—some 100 examples—at the Ehrich Galleries, 707 Fifth Ave., until April 27. An Egyptian wood carved chest with barbaric and diaphanous colorings, the lock ornamented with silver designs in which the asp, the lotus and other Egyptian bases of design enter, and settings of gems, the chest resting upon a green marble base with quartz markings, is a notable example of the artist's work. There are also a hammered silver box, the panelled top surmounted by a spray of flowers in carved coral and jade, with gold leaves exquisitely beaten out; a handwrought cigarette box; a carved ivory netsuke; a patinated copper vase, beaten out from a single sheet of the metal, and a jewelled dagger.

Oils and Etchings at Milch's

A double show is on at Milch Galleries, 108 W. 47 St., to April 27. Valentino Molina's oils are hung in the upper gallery, and form a brilliant and varied display. The 24 canvases include several Bermuda views of especial interest, rendering admirably the beauty of the island beaches and sapphire seas in sub-tropical sunshine. The artist is equally happy in his scenes near home, in which youthful nude figures, bathed in golden sunlight, disport themselves on the wooded shores of lake or river, among the rocks, or again on sunlit seashores. "The Young Diana," "Happy Hours," "The Sunpath," "The Sun-baby," "The Twins," and "Hew and Lew," are redolent of youth, health and joy. Mr. Molina has evidently brushed con amore the sturdy youngsters revelling in the freedom of their unstudied nudity. The flesh tones are excellent and the general color effects altogether natural and pleasing.

"Lenoxville, Quebec," "Twilight, Lenoxville, Quebec," "Danville, Quebec," "Early Moonrise," "Thunder Clouds," "Sunset Rocks, Scarboro," and "Oquonquit, Maine," are keyed in a lower tone, expressive of the themes. The two portraits in the exhibition, "Max," and "Portrait of my Aunt," demonstrate the artist's versatility.

In the lower gallery a series of etchings by Allen Lewis is now on view. Woodcuts, bookplates, illustrations and Xmas cards are comprised in the collection. Among the 51 numbers on the catalog, "Hillside Street, Chartres," "The Procession," "London Terrace," "The Harbor," "Wooden Bridge," "Rainbow," "Old Dock," and three woodcuts of "The Willow," in three different states, are possibly the most interesting.

Art Alliance Exhibits

An exhibition, at once practical and artistic, of containers and labels, has been organized by the Art Alliance of America and the American Institute of Graphic Arts, and is now on in the galleries of the Art Alliance, 10 E. 47 St., to April 30. The exhibits are arranged in groups, and the first gallery is devoted to original designs for labels to be used in the South American trade, where the picture on the label serves as the guide in selecting the goods. Three prizes, totalling \$175, will be awarded for textile labels.

Labels for other products fill the second alcove, and a prize of \$25 for the best design for a label, exclusive of the textiles, has been awarded to Edmund C. de Celle for a label to be used on honey. Designs for containers form the next section, and a prize of \$25 went to Margaret Albert, a pupil of the Washington Irving High School. The James Butler Co. of Chicago offered another prize of \$25 for a container for writing paper, and this was awarded to Clara Lovell, a pupil of the N. Y. School of Fine and Applied Art.

A new departure in the creation of models for containers destined to hold Remington typewriter ribbons resulted in the prize of \$25 for the best original model for the Remington Paragon ribbon box going to Mary Cornwell, who designed the face, and to Helen Greene for the reverse, both pupils of the N. Y. School of Fine and Applied Art. The \$25 prize for the best container already used was awarded to T. M. Cleland for the Jersey cracker box, made for the Taggart Baking Co. of Indianapolis. The prizes were awarded through the generosity of Albert Blum, a member of the board of directors of the Art Alliance.



CARTAINO SCARPITTA

At Work in His Studio on Portrait Bust of Miss C. B. Timken

Emil Gruppe at Liberal Club

Emil Gruppe, the 20 year old son of Charles P. Gruppe, is exhibiting 26 pictures, mostly landscapes, at the Liberal Club, 137 Macdougall St. (near The Dutch Oven), until May 3. The young artist has inherited his father's feeling for, and sympathy with nature, and his sensitive, colorful palette, "Catskill Mountains," is charming in color, and delightful in arrangement. "The Nymph" is a well drawn full length female nude, amid sylvan surroundings. "Waiting at the Gate" is a good landscape and cattle piece, and an early spring landscape (not in the catalog), is pleasing.

Works by Mr. and Mrs. Knowles

Watercolors, miniatures and oils, by Mr. and Mrs. F. McGillivray Knowles, are shown in the library of the Hotel Majestic. There are large sea pieces by Mr. Knowles. "Evening Glow" is a view of a quaint old village lying in the shadow of a sunbathed mountainside. Mr. Knowles also shows moonlit impressions of the seashore, in which graceful nudes shimmer in the pale light.

There is much humor in the portrayals of chickens by Mrs. Knowles.

Tolentino Art Gallery

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BY AMERICAN
ARTISTS

THE GORHAM COMPANY

Fifth Avenue at Thirty-sixth Street, New York

Elizabeth Curtis Shows Paintings

Portraits, studies, a view of "Lake MacDermott" and a "Park Avenue" scene are in the display of work by Elizabeth Curtis, now on at the Arlington Galleries, 274 Fifth Ave., to May 8. Miss Curtis paints with discernment, and many of the examples shown are admirable character studies, apart from their technical merits. Her "Study of Sailors," "On Leave," "Navy Club House," and "A Soldier," are among the canvases that arrest attention by the opportuneness of the subjects and their sympathetic treatment. Strength and thoughtfulness are in these youthful faces that speak eloquently of determination and a sense of responsibility.

In the figure studies, many evidently portraits, the artist shows herself a brilliant colorist, as in "Oriental Embroideries," a semi-nude figure against a background of gorgeous silk embroideries, in "Venetian Costume," a portrait of a blonde Venitienne in draperies that might be Juliet's, and supremely in "The Old Red Gown," the portrait of a brunette beauty wearing a gown of flaming red. "Amber Nude," and "Ramona's Garden" are good studies of the nude, excellent in flesh tones and composition.

"The Last Star" is a fine portrayal of an Indian chieftain, poignant in his expression of patience and resignation as one of the last of his race. Miss Curtis will donate all proceeds of sales from her exhibition to the Red Cross.

Watercolors by American Artists

A spring exhibition of watercolors by representatives of the "modernist" trend in art is on at the Daniel Gallery, 2 W. 47 St., through April.

The palm must be given to Hayley Lever, whose work in the lighter medium shows the same qualities of vigor and brilliancy noted in his oils. Sureness of touch and directness mark the examples in the present exhibit, and if they lack certain qualities of grace and delicacy, their sincerity and truthfulness compensate in a considerable measure for this deficiency. John Marin shows some typical works, and the other exhibitors, Demuth, Merton, Fisk, Benn, Myers, Halpert, Dickinson, Ray and Zorach, are represented by examples of their craft in their usual well known style.

Rosenberg at Anderson's

James N. Rosenberg has an exhibition of pastels through today, at the Anderson galleries. "Scattering Clouds" is a strong work. The cloud effects in "The Red Smock" are also well handled.

The still lifes are decorative. All receipts from the sale of pictures go to the Red Cross.

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NOTICE TO SUBSCRIBERS

Owing to the disturbance caused by war conditions in the postal service, we cannot guarantee prompt delivery of this journal through the mails. For delays in such delivery, while they should be reported at once to this office, we cannot accept blame. The journal is mailed in the General New York Post Office early Friday evening of each week and should reach our N. Y. City and suburban subscribers by Saturday morning, and those at greater distances in proportionate time.

When extra copies of any issue are required, advance notice of the number of copies so required should reach this office at latest by Thursday afternoon of any week. Later orders frequently cannot be filled.

FOREIGN SALE CATALOGS

Some illustrated catalogs of the important Oppenheim picture sale in Berlin can be seen and studied without charge at the "American Art News" office, as well as those of all important art and literary sales at Christie's and Sotheby, Wilkinson and Hodge's London rooms before such sales, and priced catalogs, following the same. The "Art News" has also for sale copies of the more important foreign sales catalogs.

APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in art or literary property but deals with the dealer and to the advantage of both owner and dealer. Our Bureau of "Expertising and Appraisal" has conducted some most important appraisals. We are frequently called upon to pass upon the value of art works for collectors and estates, for the purpose of insurance, sale, or more especially, to determine whether prior appraisals made to fix the amount due under the inheritance or death taxes are just and correct ones—and often find that such former appraisals have been made by persons not qualified by experience or knowledge of art quality or market values, with resultant deception and often overpayments of taxes, etc. We suggest to all collectors and executors, therefore, the advisability of consulting our Bureau of Appraisal either in the first place or for revision of other appraisals. This Bureau is conducted by persons in every way qualified by experience and study of art works for many years, and especially of market values, both here and abroad.

ART SALE OF LATE SEASON

It is rather unusual to have the closing days of the art season in America marked by an art sale of exceptional importance as happens this year, with the dispersal next week of the remarkable assemblage of early and later Italian art sculptures, bronzes, furniture and objects, formed by the Italian and Florentine antiquaire, Prof. Stefano Bardini.

The sale of this unusual and varied collection at so late a date in the season (the auction was originally set for last January) has been chiefly due to the delayed arrivals, caused by war conditions of a large portion of the treasures from Italy, but also to the unsettled conditions that have prevailed for many months past in the art and business worlds.

But, despite the mental distraction caused by the great battle still raging in France, the exceeding beauty and rarity of the Bardini treasures will surely bring an appreciative audience to the galleries where the collection will be dispersed next week, especially with the revived, or rather new interest in early Italian art spoken of in our review of the collection elsewhere this week; and we predict a successful sale.

London on Pennell

"Some time ago," says the editor of "The Sphere" of London, "when I heard that Mr. Joseph Pennell was going back to his own country, I congratulated the United States in these columns upon the fact that so irascible a man of genius would find a congenial environment at last. Mr. Pennell has lived many years in England, where he has produced marvellously good pictures, but has strained friendship by his erratic utterances. No one here took him for a typical American."

"Mr. Pennell sometimes irritated us by his criticism of our manners and customs. He lived with us but he was not of us. One felt he despised us very cordially, but now I see he is back in America, and America does not appreciate his eccentricities any more than we did, if I may judge by a report and a leading article in the AMERICAN ART NEWS. Here we are told that the eminent artist has been having a big row in the Philadelphia Art Club, where he represented the presence of a number of Canadian officers in khaki. But the newspaper suggests that this is the eccentric artist's method of self-advertisement. It is not. It is merely his unfortunate temperament. We are glad the row occurred in Philadelphia, Mr. Pennell's own birthplace. If it had occurred in London it might have been misunderstood by our valued Allies."

Pennell's Lost Degree

"A grave reason" prevented the presentation by the University of Pennsylvania of an honorary degree, Feb. 22 last, to Joseph Pennell.

This is the assertion in an echo of the recent upheaval over the artist, contained in an editorial in the "Alumni Register," the official publication of the Alumni Association of the University, which blames Mr. Pennell's criticisms of England.

The statement follows the severance of Mr. Pennell's connections with the Philadelphia Art Club and the University's suddenly announced refusal to bestow the degree of Litt. D. upon him after such intimation had been announced previously.

"The Register," which pays tribute to Mr. Pennell as a brilliant man and artist says: "There should, indeed, be a grave reason for its (the degree) being withheld after its having been offered. There was a grave reason. Mr. Pennell was outspoken, publicly and frequently, in denunciation and condemnation of the English people, one of our allies in the war. The University authorities felt, and rightly so, that no matter how worthy he may be or how legitimate his claim to distinguished regard, they could not at this time, without incurring a taint of disloyalty, so honor any man who openly expresses contempt for a revered and respected ally."

"In times of peace," continues the "Register," "Mr. Pennell's opinions regarding the English nation would have no bearing on the question; but in time of war, they assume an importance so great as to outweigh all other considerations."

OBITUARY

William Poillon

William Poillon, an authority on coins, died April 12 last, in N. Y., aged 73 years. He was born and educated in N. Y., and joined the Seventh Regiment in 1864 to serve with that organization for ten years. He crossed the Atlantic in 1868 aboard the yacht Sappho, built by his father and uncle, C. and R. Poillon. He was a collector of coins, medals and autographs, and at one time was said to have the best collection of Masonic medals in existence. For years he was honorary curator of the Numismatic Society.

James Edward Ware

James Edward Ware, architect, died at his N. Y. residence, April 13, after a brief illness. He was one of the pioneers in designing the modern type of fireproof warehouse, notable examples of his work being the Manhattan Storage-Warehouse Company buildings, at Lexington Ave. and 42 St., and at Seventh Ave. and 52 St. He also designed many improved city dwellings for the poor. He was one of the prize winners in the competition held by the Association for Improving the Condition of the Poor in an effort to better living conditions in the congested districts.

Mr. Ware also designed the 12th Regiment Armory, at Columbus Ave. and 61 St., and the Presbyterian Church, Madison Ave. and 73 St. In later years his sons, Franklin B. Ware, former State Architect, and Arthur Ware, were associated with him. Mr. Ware is survived by his wife, three sons and three daughters.

Cyrus Durand Chapman

Cyrus Durand Chapman, prominent American painter and nephew of the late Asher B. Durand, died April 12 last, at Irvington, N. J.

For a number of years Mr. Chapman conducted a photographic studio in Newark, N. J. He was born in Irvington, and was 62 years old. He was a son of the late Rev. Dr. John L. Chapman, first pastor of the First Reformed Church, Irvington, and spent most of his life there, except for a residence of thirteen years in Washington and a few years in Paris, where he studied under famous masters.

For a number of years Mr. Chapman had occupied a prominent place among American painters. He began his career at the Academy of Design, under Prof. Wilmart, J. G. Brown, and J. Wells Champney, graduating a prize student in 1879. Following his graduation he occupied a studio in the old Tenth Street building.

His first success, the painting "Come In," was exhibited at the National Academy in 1882. A year later the young artist went to Munich and later to Paris, where he studied under Fernando Cormon and Benjamin Constant. While there he painted "Mine Ease in Mine Inn," "Eventide" and "Reverie," the latter exhibited in Paris Salon of 1885. On his return to this country he opened a studio in the Newark Globe building, one of his works there being "The Wedding Bonnet." Other noted paintings by the same artist were "The Reveries of a Bachelor," "In Disgrace," "Close of the Day," "Old Chums" and "Solid Comfort."

The Late J. N. Marble

Supplementing the all too brief obituary notice of the late J. N. Marble in the ART NEWS of April 13, the following interesting details of his career follow:

In 1888 Mr. Marble went to Paris, where he studied at the Julian School, remaining for two years. During this period he traveled in England and Spain. He spent the summer of 1900 in Florence, Italy, going from there to Rome and other points of interest. While in Florence he visited the studio of Woodstock's famous sculptor, Hiram Powers.

In the spring of 1916 he returned from Cala. to N. Y., commissioned to do a full length portrait of Mrs. Mary Baker G. Eddy. This portrait was a gift of the trustees of Mrs. Eddy's estate to the New Hampshire Historical Society at Concord.

After finishing this work and several portrait commissions in N. Y., he left to spend the winter in Porto Rico. While there he had a special permit to paint within the fortifications. He also painted a portrait of the Governor General of Porto Rico, for which work a room in the palace was set aside. The climate of Porto Rico proved fatal for him and was the indirect cause of his death.

Mr. Marble was widely known for his portraits of noted people, of which he did many, among them those of Bishop Phillips Brooks, in the Groton School at Groton, Mass.; Judge Henry E. Howland, in the Union League Club, N. Y.; Charles C. Beaman, in the University Club, N. Y.; William Winter, Thomas Janiver, poet; William F. Bridge, Bradford Torrey, William C. Sturges, Adolph Lewisohn, Col. John J. McCook, Judge George F. Danforth, Dr. Leigh Hunt, Rev. Dr. Wm. J. Seabury, R. M. Olyphant, H. M. Alexander, and Col. David E. Austen.

CORRESPONDENCE

That "High Priced" Murphy

Editor AMERICAN ART NEWS,

Dear Sir:

I have read Mr. Charles L. Buchanan's article on the Hearn sale published in your issue of April 13.

Mr. Buchanan has rendered a poor service to the cause of American art in attacking ex-Senator Clark for paying \$15,600 for his Murphy, secured at the said Hearn sale, and he certainly did an injustice to the same gentleman by the insinuation that he paid such a price only in order to be conspicuous.

The ex-Senator would doubtless have preferred to pay a much lower price for the Murphy if he had not been bidden up to the exorbitant sum?

Does Mr. Buchanan really believe that ex-Senator Clark made arrangements before the sale with his competitors to bid him up to that exorbitant sum?

Does Mr. Buchanan know that a certain dealer stopped bidding only when the \$15,000 mark was reached?

Has Mr. Buchanan seen the quality of that glorious Murphy? I know most of the important modern collections abroad, and I venture to say that such an Inness and such a Murphy as were sold at the Hearn sale would be wonderful and unique additions to any famous European gallery.

I wish to congratulate ex-Senator Clark upon acquiring such a beautiful example of an American artist's work. Mr. Clark is a passionate collector and a sincere art lover, and he certainly does not deserve to be attacked if he sets a record in price for a glorious work by a great painter who is still living, and of whom we all—artists and collectors—have reason to be proud.

Yours very truly,

Josef Stransky.

N. Y., April 15, 1918.

Values of Modern Americans

Editor AMERICAN ART NEWS,

Dear Sir: The article on the prices brought by certain of the modern American pictures in the recent Hearn sale by Mr. Charles L. Buchanan, which you published in your issue of April 13, greatly interested me as a collector of modern Americans, but I am surprised at certain of Mr. Buchanan's statements and opinions.

It seems to me rather bad taste, if not frankly an impertinence, on the part of Mr. Buchanan, to so adversely criticize a fellow collector, former Senator Clark, for having paid \$15,600 for the beautiful example of the art of J. Francis Murphy. Does not Mr. Buchanan understand that the value of such a painting is what it will bring—namely, the appeal that it may make to anyone admiring and desiring it, and who has the purse to make it his own against honest competition?

Senator Clark did not seek the canvas for investment, but for his own pleasure, and was not governed by the idea of auction room appraisal, any more than he was influenced by such considerations when he paid \$42,000 for Fortuny's "Choice of the Model" at the Stuart sale in the late nineties, or \$25,000 for a Cazin a year ago at a Plaza sale. He sets his own values, and why should one, and especially a fellow collector, criticize him for his purchases? For myself I would gladly have paid \$15,600, or more if necessary, could my purse stretch sufficiently, for this most charming example of a painter whose works will rank close up with those of Inness, Martin, Wyant and Blakelock in the future.

And as to Mr. Buchanan's estimate of the great Wyant, by some competent authorities considered the most able painter of atmosphere the world has yet produced. I can only say that if Mr. Buchanan desires to rank as a competent critic or judge of painting he should disclaim his evidently too hasty remarks as to Wyant and reverse himself on the question.

Yours truly,

N. Y., April 16, 1918. Collector.

DETROIT

The fourth annual exhibition of works by modern American painters is on at the Museum until late in May. There are some 20 examples of such artists as John S. Sargent (portrait of Rockefeller), Gari Melchers, Myron Barlow, Arthur B. Davies, Bryson Burroughs, Robert Henri, George Luks, Frank W. Benson, W. M. Paxton, Gifford Beal, Luis Mora, Jonas Lie, Lillian Genth.

The feature of the exhibit is a special display of the works of J. Alden Weir, Childe Hassam and the late John H. Twachtman in a small gallery. Some 24 pictures, eight by each man, are shown. The Twachtman exhibit unfortunately is not truly representative, but Weir's and Hassam's include some recent paintings.

Printed ballots on which visitors will be requested to indicate their first, second and third choices, and also the picture they esteem least, are given out.

LONDON LETTER

London, April 10, 1918.

An interesting sale at Hodgson's, 115 Chancery Lane, a few days ago included an extra-illustrated "Life of Dickens" by Forster, extended with 126 portraits, over 200 views and illustrations, and a number of letters by Dickens and his contemporaries. This fetched £66, while £25 was given for a copy of "The Vicar of Wakefield" with 24 colored plates by Rowlandson. The Medici Society bought for £135 a series of architectural drawings by G. B. and C. F. Piranesi, and Reeve and Sowerby's Conchologia Iconica went to Messrs. Hill for £107. This contained as many as 2,720 colored plates of shells.

Buying Art Works in War Time

There has been a deal of outcry in the press of late on the part of people who find something unpatriotic in any manifestation of interest during war time in matters artistic. This has taken the form of protests against the expenditure, just now, of large sums of money for pictures and other art works, quite irrespective of whether the money which changes hands remains in this country or not. As a matter of fact, in many cases, owners of valuable objets d'art are actuated by motives of real patriotism in selling their treasures, for their object is often to convert these into cash in order to invest the proceeds in War Loans. In other instances the money is used to further some useful purpose which would never have matured had the work remained where it originally was, and often continues to circulate from one industry to another. Seeing, too, that no contemporary labor has been expended on its production, the sale cannot be said to divert effort from useful into useless channels, so that the grumbles of the ultra-patriotic hardly hold good. But some extremists even find fault with the expenditure of time and labor necessary to effect the actual salesroom transaction—surely a rather exaggerated view to take of the situation!

Famous Picture Sold

A picture noteworthy in its day, but which, when recently sold by Knight, Frank and Rutley, indicated the change in public taste, is J. F. Lewis's "Harem of a Memlook Bey." It was painted for Joseph Arden at Grand Cairo, has figured in many exhibitions as well as at the Arden Sale, when it brought in 690 gs. Its last price was 475 gs. no doubt considerably more than it would have fetched in pre-war days, notwithstanding the decrease that the figure already shows on that of 1879, when the Arden Sale took place.

Trials of a Custodian

Mr. MacColl, keeper of the Wallace Collection, has been lecturing at University College on the trials of a Custodian. He gave a diverting account of the disillusionment which awaited him when he was appointed to the Tate Gallery, for instead of finding that his duties concerned themselves wholly with art, he discovered that he was expected to "become half politician, half clerk." Not only had he no seat on the Board of Trustees, but he was given no control of finances. This apparently was exercised entirely by the board, who, as is the case when these matters are governed by the votes of a considerable number of people, tended to buy only the mediocre, the voice of the majority usually being against anything which required courage or initiative. Altogether the impression conveyed by his address was that the life of a custodian is by no means enviable.

Napier-Hemy Marines Shown

At the Fine Art Society Galleries there is on an exhibition of works by the late C. Napier-Hemy, seapieces for the most part, wherein the life and motion of the waves has obviously held greater attractions for the artist than have the figures which he has introduced.

L. G.-S.

CHICAGO

John Sloan has snatched vivid glimpses of N. Y. here and there for his contribution to the exhibition, now on at the Arts Club. One must give him credit for "going" and actually bringing the odd corners before one's very eyes. With the Sloan pictures are hung a collection of oils and watercolors by George Luks, twelve examples of Augustus V. Tack and an array of Sloan's etchings. Luks's pictures show a real absorption in Metropolitan life and an ability to translate it in full vigor and color.

Augustus V. Tack seems to be a pointillist, almost consistently, and in at least one of his canvases his method is unquestionably justified. All these works were reviewed in the ART NEWS, when shown in N. Y. this season.

The \$100 prize awarded by vote of the club at the recent portrait and figure exhibition in these galleries fell to the lot of Mrs. Heman Field for her "Annette," an arrangement in reddish brown tones with the features delineated in a soft, subtle, and shady manner. John H. Carlson has been awarded the gold medal of the Palette and Chisel Club for his group in their annual exhibition of oils. Surely never was honor more fittingly bestowed. The Municipal Art League prize of this same exhibition goes to Arthur G. Rider, whose studies of Chicago streets have been described at length in a former letter. He is one of the coming big men of the younger set.

The Martin A. Ryerson awards in the Thrift Stamp Poster competition at the Art Institute have been announced as follows: First prize, Esther Richmann; second Archie Hurford; third, Miriam A. Story; fourth, Anna Robertson. The Municipal Art League has just established a traveling scholarship fund which will enable the winner in the Art Institute's Class of Design to visit all the important museums and private collections between Chicago and N. Y. It is gratifying to the Art Institute that the frescoes recently unveiled in the Little Theatre at Phila., portraying the legend of "Dionysius and Ariadne," should have been the work of a former student, Edith Emerson, who is making a mark as a mural decorator.

The war intrudes itself upon the local art world with the opening at Fullerton Hall of a sale of dolls and toys made by wounded French soldiers and with the exhibition at Newberry Library of a collection of cartoons from all the Allied nations.

Marion Dyer.

SAINT LOUIS

The City Art Museum is holding an exhibition of 33 oils by six American women painters, Mary Cassatt, Jane Peterson, Johanna K. W. Hailman, Alice Schille, Helen M. Turner, and Martha Walter. Another exhibition of 55 paintings by Edmund H. Wuerpel, Director of the St. Louis School of Fine Arts, is also on until May 1.

The convincing character of Mr. Wuerpel's work comes from his integrity. The same mood occurs again and again in his canvases, a poetic mood of twilight, mysterious and silent in its beauty, and not free from sadness. "Song of the Marsh" is a characteristic example. One does not think of the technique, as the artist conveys his mood in a virile, direct manner; yet in a manner full of tenderness, where tenderness is required, as in his twilight skies. His approach to his subject is the reverse of that of the six American women painters, which experiments more with modern technical processes, and with pronounced success.

On April 9, Mr. Fitzroy Carrington, curator of the Print Department of the Boston Museum, delivered a lecture at the Museum on Italian engraving: The Florentines. Mr. Carrington spent three days at the Museum, "expertizing" its Print Dept.

BOSTON

Paintings by "modern American masters" are shown at the Vose Gallery. William M. Paxton is seen at his best as craftsman and colorist in his flirtatious "Sylvia." "The Wave," by Charles H. Woodbury, and "Opalescent Sea," by Howard Russell Butler, are notable marines. Charles W. Hawthorne shows "The Offering," another of his Cape Cod madonnas, a well assimilated good modernization of an old Italian theme, in which two boys kneel on each side of a seated mother, who holds an infant on her knees. Daniel Garber's "Late Afternoon, September," is a romantic landscape in pale green and pale blue tones, balanced by rose-pink notes. Other important works are by F. Ballard Williams, Paul Dougherty, Gari Melchers, Edward W. Redfield, E. Irving Couse, Hermann Dudley Murphy, Gardner Symons, Lawrence Mazanovich, Leonard Ochtman, J. Francis Murphy and J. Alden Weir.

There are nearly a hundred exhibitors in this year's Brookline Art Exhibition held in the town hall under the auspices of the Brookline Civic Society. Conspicuous is the work of Ethel Blanchard Colver, A. G. Kellogg, Edith Park, Arthur M. Hazard, Mrs. Mary B. Longyear, Henrietta Dunn Mears, and Teresa Robbins.

Special posters made by Boston artists are on view in the windows of a vacant department store on Washington St., as an aid in pushing the third Liberty Loan.

With Frank W. Bayley donating the exhibition space, graphic photographs of war incidents, taken by a Serbian artist, and supplemented by a few watercolors, are on sale at the Copley Gallery for the benefit of the Serbian National Defense League. At the same gallery, Charles Hopkinson's watercolors are selling for the French war relief.

A reception was recently held at the Museum of Fine Arts in connection with a view of the cast of the statue of Anne Hutchinson by Cyrus E. Dallin.

A drawing by one of the younger members of the Guild of Boston Artists, Miss Gretchen W. Rogers, has been chosen for reproduction this year as a perquisite to the associate members.

Miss Helen M. Murdoch recently lectured on the making of monochromes before members of the Copley Society, showing plates she made in her trip around the world in 1913.

Philip L. Hale recently gave a talk on Rodin at the Museum of Fine Arts.

Ernest C. Sherburne.

CLEVELAND

John S. Sargent's two much discussed and criticized portraits of President Wilson and John D. Rockefeller are on view at the museum.

A collection of very attractive oils by Andrew T. Schwartz is shown through April in another of the museum galleries. Landscapes and decorative studies are here seen in pleasant variety, and the New England mountain scenes are especially satisfying. A triple display by Gardner Symonds, Jas. R. Hopkins and Frederick C. Frieske fills gallery IX, the largest exhibition room. Outstanding among these are Hopkins' strong Kentucky mountain types, an old moonshiner, and a little girl with a rag doll, being particularly notable. Frieske uses his colors according to the modern palette, as usual, and Symonds shows placid hill-sides and seascapes.

The museum is open to soldiers and sailors in uniform, free, every day of the week.

The Cleveland Society of Artists will hold its spring exhibition at the museum May 8 to 13.

Jessie C. Glasier.

PHILADELPHIA

Some 55 etchings, lithographs, mezzotints and monotypes, mainly the work of American artists, constituting the Spring Exhibition of the current year, organized by the Print Club, will be shown in the gallery of the Art Alliance to Apr. 17 inclusive. Pathetically impressive are Walter Hale's views of the ruined "Hôtel de Ville, Arras" (under fire Sept. 17, 1916), Louis Orris' "Rheims Under Fire" and Paul Verrees' "Ypres, 1914," Furnes' "Belgium," and the "Belfry of Ypres," echoes of the terrible work of destruction of historic monuments now in progress on the battlefield. The most important contribution among the etchings is a large plate by Mr. Orr, "Le Canal de la Monnaie," in which the etched line is artistically supplemented by effective handling of the ink film on the plate before the impression upon paper. Monotypes in color by David Humphrey that have all the charm of aquatint drawings are figure subjects; "Narcissus," "The Dancer," and a seashore effect by Frederick Munn, "Unsettled Weather." Mezzotint engraving, as practised by present-day artists, is represented by Fred Millais's fine female head, "The Red Cross." There is a good etched portrait of "John Burroughs," by Paul Roche and of "Motke," a Jewish type, by Auerbach Levy.

The latest news in reference to the Johnson collection, bequeathed to the city and awaiting the necessary arrangements for public inspection, is that the pictures are to be renovated and classified under the direction of Mr. Joseph E. Widener, the president of the Art Jury. For this purpose the works will be removed to Memorial Hall, Fairmount Park, for examination, to be returned to the Johnson residence after the remodelling of the house for use as an art museum. It became known last week that Mr. Widener has been also giving his attention to another municipal possession, the Wiltach collection of paintings now in Memorial Hall, sending away about fifty to be cleaned and pronouncing many of the works wrongly attributed or spurious. Some 140 pictures formed the original collection acquired by the city through provisions of Mrs. Wiltach's will in 1873.

One-fourth of the residuary estate, amounting to about \$600,000, was also left to the city for maintenance and increase of the collection. The additional acquisitions were gradually made subsequently by Mr. Johnson purchasing works abroad that pleased him personally and upon advice of competent dealers. It has been frequently reported that he has admitted that he might have been deceived as to the authenticity of some of them, but that he regarded such works just as interesting for purposes of study as the originals. Much water will probably flow under the bridges, however, before the people most interested will be granted opportunity to view these treasures, so much heard of and so seldom seen. Settlement for Federal and State taxes amounting to \$775,128.89 is reported to have been recently made by the city and \$50,000 has already been appropriated by councils for renovating the late lawyer's residence, \$50,000 for insurance and \$25,000 for maintaining the collection for one year. The U. S. appraisers gave \$100,000 as the value of the house, while the State "experts" fixed the value of the same property at \$85,000.

The interesting 46th annual report of the Fairmount Park Art Association includes comment upon the progress of work of modelling the statue of Thorfinn Karlsef-Karlsefni for the "Ellen Phillips Samuel Memorial" and the change of proposed site of the Robert Morris Memorial to a more spacious and commanding one made available by the opening of the new Parkway.

Eugene Castello.

Old Masters and Objets d'Art

AMERICAN COLLECTORS AND DIRECTORS OF PUBLIC MUSEUMS who are entertaining the purchase of famous pictures and family heirlooms which do not come into the open market can best attain their object by communicating with Mr. Arthur Ruck, who has received instructions from certain well-known English Collectors and representatives of old and titled families to realize upon their works of art by Private Treaty.

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470 Fourth Avenue, New York, N. Y.

Frank Duveneck will be permanently represented in the Metropolitan Museum by the sculptured memorial to his wife, Mrs. Elizabeth Boott Duveneck.

Maurice Fromkes has returned from Chicago, and is at his Tenth St. studio, where he is fulfilling a number of portrait commissions.

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ARTISTS' EXHIBITION CALENDAR

CINCINNATI MUSEUM ASSOCIATION, Cincinnati, Ohio—Twenty-fifth annual exhibition of American art, May 25, throughout the summer. Entries by May 1, exhibits May 6.

THE NATIONAL ARTS CLUB, 15 Gramercy Park, N. Y.—Exhibition of painting and sculpture, expressive of patriotic motives and reflecting our spirit of allegiance to the cause of the Allies in the present war. Delivery of exhibits, not later than Apr. 27. Exhibition May 1—June 1.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS

Arlington Art Galleries, 274 Madison Ave.—Oils by Elizabeth Curtis, to May 8.

Art Alliance of America, 10 E. 47 St.—American Institute of Graphic Arts, to Apr. 30.

Art Alliance, Garden Gallery, 10 E. 47 St.—Portrait drawings in three crayons, by F. Theodore Weber, to Apr. 27.

Art Salon, Hotel Majestic, W. 72 St.—Under the direction of Fred Hovey Allen. Paintings by 10 artists, through Apr. Paintings by Mr. and Mrs. McGillivray Knowles, to Apr. 27.

Avery Architectural Library, Columbia University, Morningside Heights—Designs for N. Y. Botanical Garden Greenhouses in watercolors, paintings and designs for other buildings, through Apr.

Babcock Gallery, 19 E. 49 St.—Paintings by eight Western artists, to Apr. 30.

George Gray Barnard Cloisters, 454 Fort Washington Ave.—Open daily 10 to 5, except Mondays. Admission fee \$1; Sat. and Sun., 50 cents; for the benefit of the widows and orphans of French sculptors.

Bonaventure Galleries, 601 Fifth Ave.—Italian XVI century painting on glass.

Braus Art Galleries, 2123 Broadway at 74 St.—Oils by Gustave Wiegand, through April.

Brooklyn Museum, Eastern Parkway, Brooklyn—French Government exhibit, from San Francisco Exposition, to Apr. 28.

The Century Association, 7 W. 43 St.—Works by Howard Russell Butler, Apr. 20—May 2.

Daniel Gallery, 2 W. 47 St.—Watercolors by American artists, to May 1.

Demotte, 8 E. 57 St.—Gothic art, sculptures, tapestries, furniture, statuary, paintings and rare fabrics.

Durand-Ruel Galleries, 12 E. 57 St.—Works by Albert Andre, to Apr. 27.

Ehrich Galleries, 707 Fifth Ave.—Metal work and jewelry by Marie Zimmermann, to Apr. 27.

Ferargil Galleries, 24 E. 49 St.—Oils by a group of American artists, to Apr. 30.

Folsom Galleries, 396 Fifth Ave.—Works by modern Americans, through Apr.

Kraushaar Art Gallery, 260 Fifth Ave.—Views from the Valley of the Marne, by A. L. Bouche, to May 11.

Kennedy & Co., 613 Fifth Ave.—Old military and naval prints, through April.

The Little Gallery (removed to), 4 E. 48 St.—Calumet linens and table decorations.

Liberal Club, 137 Macdougall St.—Works by Emile Gruppe, to May 3.

Macbeth Gallery, 450 Fifth Ave.—Group exhibition of oils by Emil Carlsen, Childe Hassam and J. Alden Weir; paintings by Charlotte Coman, to May 9.

Macdowell Club, 108 W. 55 St.—Annual sketch exhibition: watercolors, pastels and drawings by four groups of artists, Apr. 25—May 12.

Metropolitan Museum, Central Park at 82 St. E.—Open daily from 10 A. M. to 5 P. M., Saturdays until 10 P. M., Sundays 1 P. M. to 5 P. M. Admission, Fridays, 25c., free other days. Isaac D. Fletcher coll'n. American sculpture display.

Milch Galleries, 108 W. 57 St.—Paintings by Valentino Molina; etchings by Allen Lewis, to Apr. 30.

Modern Gallery, 500 Fifth Ave.—Watercolors and drawings by Marie Laurencin and a group of "modernists," through Apr.

Montross Gallery, 550 Fifth Ave.—Group of ten Americans, to May 4.

Nat'l Association of Women Painters and Sculptors, 6 W. 57 St.—Twenty-seventh annual exhibit to Apr. 30.

New York Public Library—Print Gallery (Room 321) 170 etchings by Rembrandt, lent by Mr. J. Pierpont Morgan, to Apr. 18.

Stuart Gallery—Etchings by William Strang, through Apr.

N. Y. Salon of Modern French Paintings, 677 Fifth Ave.—For the relief of disabled French soldiers, to Apr. 22.

Pen & Brush Club, 132 E. 19 St.—Portraits and figure works, to end of May.

The Penguin Club, 8 E. 15 St.—Oils, watercolors and etchings by Horace Brodsky, to Apr. 29.

Henry Schultheis, 142 Fulton St.—American paintings by Chase, Murphy, Wyant and others.

Society of Independent Artists, 112-114 W. 42 St.—Apr. 20 to May 12.

The Garham Galleries, Fifth Ave. at 36 St.—Recent garden sculpture, by Janet Scudder, Apr. 22 to May 11.

The Grolier Club, 47 E. 60 St.—Artistic lithographs, to Apr. 27.

The Touchstone House, 118 E. 30 St.—Chinese, Japanese and Javanese coats, kimonos, skirts, scarfs, dyed-and-dyed work, pottery and lamps, through Apr. 27.

ART AND LITERARY AUCTION SALE CALENDAR

American Art Association, Mad. Sq. South—The Stefano Bardini collection recently received from Florence, to be sold Apr. 23, 24, 25, 26 and 27, afts.; paintings, Hotel Plaza, Thurs. eve., Apr. 25. Exhibition, to date of sale.

Anderson Galleries, Park Ave. and 59 St.—Duplications from the library of Henry E. Huntington, Part VIII, Wed., Thurs., and Fri. eves., Apr. 24, 25 and 26. Sidney Woollet autographs afternoons Apr. 29 and 30, and Wed. aft., May 1. Exhibition to dates of sales. The Alexandre-Rosenberg art objects and paintings, primitive Chinese bronzes, Persian miniatures, Cubist paintings and sculpture, early Egyptian art. (The first time that Cubist work appears in a public sale in America.) May 3 eve., exhibition to date of sale. The Kehler collection of Japanese prints, May 2 eve., exhibition to date of sale. Part II of the Robinson library, including rare books in fine bindings from Riviere & Son, of London, Apr. 29, 30 and May 1 afts. and eves.

ART AND BOOK SALES
Charles Sale of Antiques

The first session of the sale of English antiques, comprising antiques of the Elizabethan, Queen Anne and other periods consigned by Charles of London, April 11, at Clarke's Art Rooms, 5 W. 44 St., brought a total of \$9,143.

The highest figure, \$400, was paid by Mrs. Harry Hamlin, of Buffalo, N. Y., for a Louis XVI marble top table.

Other sales of interest were:

No. 144—Carved and gilded Georgian center table. Herbert R. Stone, \$185.

No. 131—Queen Anne inlaid walnut writing desk, with secret compartment. Mrs. W. Goadby Loew, \$175.

No. 83—Carved oak Jacobean refectory table, frieze enriched with geometric motives. Mrs. Irving Brokaw, \$135.

No. 51—Early Italian armchair with carved and scrolled arms. R. F. Russell, \$165.

No. 70—Queen Anne inlaid walnut writing table. Guy Bolton, \$130.

No. 92—Two Kang-hsi period blue and white porcelain plates. Metropolitan Museum of Art, \$40.

No. 135—Two carved and gilded Georgian pedestals, enriched with acanthus leaves and scrolls. Mrs. George Brewster, \$130.

At the second session, Friday aftn., April 12, a total of \$13,365 was realized.

No. 216—Two carved William and Mary walnut chairs brought \$320, the top price, from Mrs. E. G. Work.

Other sales were:

No. 264—Two Renaissance wrought-iron candle stands, with scrolled tripod feet. Mrs. J. P. Halle, \$300.

No. 290—Large carved oak Jacobean Court cupboard, with inscription, "C. E. 1667." James L. Breese, \$260.

No. 295—XVIII century English walnut desk and bookcase. Mrs. M. J. Dodge, \$250.

No. 217—Large carved oak Jacobean Court cupboard. J. K. Branch, \$225.

No. 271—Louis Seize three-fold painted screen. Herbert R. Stone, \$175.

No. 293—Two antique Imari jars and covers, decorated with lotus flowers and scrolls. Mrs. Harry Hamlin, \$160.

No. 265—Old English refectory table. Mrs. Irving Brokaw, \$160.

At the third and concluding session, April 13, a total of \$27,912.50 was obtained, making a grand total of \$50,420.50.

No. 424—A XVII century Flemish tapestry panel, 10 feet 2 inches high by 8 feet 8 inches wide, brought \$4,750, the highest figure, from F. Keeble, agent.

Other noteworthy sales were:

No. 449—XVI century Flemish Renaissance tapestry, with a landscape 10 feet high by 16 feet 6 inches wide. F. Keeble, agent, \$2,750.

No. 417—XVI century Flemish tapestry panel, 9 feet high by 10 feet 8 inches wide. F. Keeble, agent, \$1,400.

No. 450—XVII century Flemish tapestry panel, with landscape and ruined palace, 4 feet 9 inches high by 8 feet 2 inches wide. Mrs. Charles Baird, \$1,200.

No. 354—Jacobean carved oak court cupboard. F. Keeble, agent, \$1,150.

No. 421—Large petit point armchair, with William and Mary frame. Irving Untermyer, \$600.

No. 438—Early XVII century Flemish tapestry panel, 9 feet high by 8 feet wide, with Juno in her classic chariot. Countess R. Festetics, \$650.

No. 416—Flemish Renaissance verdure and animal tapestry, 5 feet 4 inches high by 8 feet 9 inches wide. Ginsberg & Levy, \$650.

No. 432—Venetian Renaissance four-fold embroidered screen. Mrs. Harry Hamlin, \$440.

No. 439—English XVII century three-fold embroidered screen. Mrs. Frank Sabin, \$410.

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No. 422—Old embroidered banner screen (Francois I) trimmed with old galleon and lattice tassels. Mrs. Reginald C. Vanderbilt, \$140.

No. 384—Queen Anne writing desk, with two huge bronze lifting handles on ends. James B. Duke, \$210.

No. 423—Queen Anne needlework armchair in walnut. J. K. Branch, \$310.

Thomas Hutchinson Book Sale

The collection of rare books of historic interest and MSS., formed by Thomas Hutchinson, last Royal Governor of Mass., models of early American, Viking and Spanish ships and a number of ivory miniatures were sold, April 11, in the American Art Galleries, for a total of \$4,614.50.

No. 118—"Secret Instructions and Official Papers, Autograph Letters, and State Documents Relating to the Negotiations for the Independence of America, 1782-1783" (51 pieces) brought \$610, the top price, from F. W. Morris.

Other noteworthy sales were:

No. 83—Original MS. in Governor Hutchinson's autograph of "The History of the Province of Massachusetts Bay," an item of historical interest. F. W. Morris, \$560.

No. 136—Autograph letter signed by George Washington, Nov. 18, 1778, to Major Talmadge, with address in Washington's handwriting, and with original wax seal. A. Swann, agent, \$310.

No. 129—Document signed by Sir Richard Nicolls, Colonial Governor of N. Y., an act with respect to Montauk Indians and John Scott, relative to an agreement between the town of Easthampton, N. Y., and the Montauk Indians (1665). G. D. Smith, \$140.

No. 80—Christening robe of cloth of gold and silver and silk brocade; also pane used at ceremony and baby cap of white baptiste, an heirloom of great historical interest, worn by Thomas Hutchinson. A. Swann, agent, \$125.

No. 64—Ship model of a Dutch man-o-war, early XVIII century. Otto Bernet, agent, \$125.

No. 55—Ship model of Hendrik Hudson's De Halve Maen. Otto Bernet, agent, \$115.

Mr. Charles H. Clarke, for many years with Manzi Joyant & Co., which firm has discontinued its N. Y. branch, and who is widely and well known and popular in the metropolitan art trade, is now with Arthur H. Hahlo & Co.

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EXHIBITIONS NOW ON

(Continued from page 3)

Pen and Brush Club Show

An exhibition now on at The Pen and Brush Club, 132 E. 19 St., to June 1, is for the most part concerned with portraits and figure paintings. The catalog contains 21 numbers. "Hills O'Dream," by A. Watson, is a Davies allegory, featuring nudes in a landscape. A portrait of Louise Leonard of Boston by Jane Peterson is strong and vital, a typical up-to-date American girl in repose. The color scheme of the blue, gold and white costume is very harmonious. The picture hat of the sitter is highly decorative, a good example of the artist's portrait work, as are also her portraits of Capt. David Fallon, M.C., of the British Army, shown seated and in full uniform; of Capt. Thomas Smith, N.A., and of Minnie Dupree and her dog.

"Isis," by Marion Boyd Allen, while only a sketch, has good color well arranged. "Baby Caroline," by Susan Ricker Knox, presents a bright infant, and a portrait of "Delphine," also by Miss Knox, is of an older subject painted in richer colors.

"Gloucester Boats," by Anne G. Morse, Art Director of Adelphi College, Brooklyn, is colorful, and "The Rodin," by Content Johnson, is a peasant interior, suggesting Joseph Israels and J. F. Millet.

Works by an Armenian Colorist

C. Calusd, the Armenian artist, is showing at his studio, No. 225 Fifth Ave., to April 24, some 30 marines, scenes in the Levant, and animal paintings. The artist has a delicate and refined color palette, and although his work lacks a certain strength, it appeals from this color and refinement. Some of the best marines are the "Safety of the Sea" and "L'Amour et la Lune," the last a delicious study of moonlight on the water.

CINCINNATI

The war is forcibly reflected in current exhibitions here. At the Museum there is a display of military badges, a collection of Raemaekers' original cartoons and one of food conservation posters, made by pupils of Ohio's high schools, at Closson's an exhibition of small pictures by French soldier artists, and finally a goodly number of original posters all over town by local artists arousing interest in the third Liberty Loan. What young America has learned these years in the field of design in connection with poster work is demonstrated in the food conservation poster exhibition, in which these young artists convey their message in a frank and decoratively telling manner.

The Museum has acquired fourteen stunning woodblock prints by Mrs. James Boies Hopkins.

The recent auction for the benefit of the Art Club's summer camp, an etching of the "Rialto" by Frank Duveneck, brought \$245.

The Woman's Art Club recently closed a good exhibition at the Museum. The work of Miss Dixie Selden and Mrs. Mary L. Alexander predominated. After Zuloaga, and remembering his often so romantic, even if at times, sad settings of his people, one felt the total absence of these characteristically Spanish moods in last week's revue from that country, "The Land of Joy," thus, though glowing in color and passionate in movement, could not quite satisfy the artist. The collection of mantillas (there were no black ones) was exhibited for one day at the Woman's Club.

A monograph of Frank Duveneck by Norbert Heermann, illustrated with twenty reproductions of the artist's works, many of them having never reproduced before, will be ready in May. Houghton and Mifflin are the publishers.

Norbert Heermann.

PORTLAND (ME.)

In the annual spring exhibition of the Portland Society of Art, now on at the Sweat Memorial Museum to May 12, there are 114 well selected and typical examples of modern American artists, mostly of Boston, including Marion B. Allen, H. H. Ahl, Charles A. Aiken, C. G. Alexander, Alice W. Ball, Mabel L. Coolidge, J. Eliot Enneking, Susan R. Knox, William R. Leigh, Jean N. Oliver, Walter G. Page, Harley Perkins, Marion L. Pooke, Will J. Quinlan, Carl Rungius and Robert L. Whitcomb.

TORONTO

The first small section of the new Art Museum was formally opened last week. This opening of the part of the building is only the first step toward making an old dream come true. There has been a movement for many years to establish a museum here. The trustees had in their hands funds subscribed as far back as 1901 for the purpose, and it was accordingly decided to put up one section of the building, altering the plans so that no more money would be required than the amount that the trustees had at their disposal. Three small galleries and a portion of the corridor have been erected, being about one-twentieth of what the gallery will be when completed. The new building stands just north of the Grange, and is connected with the former home of the late Prof. Goldwin Smith by a short hallway. There is a temporary entrance opening out on the Dundas St. side of the gallery, but it cannot be used until the old houses on the property are removed and the grounds put in order.

The three galleries, entered for the present through the old drawing room of the Grange, are all different. Indeed, the trustees and the architect have made the first unit of the Art Museum experimental. They have studied the galleries on this continent very carefully, and it is hoped that the combination of ideas secured will make the galleries in Toronto an improvement on even those in Cleveland, which are supposed to be the last word in modern improvements. The three rooms completed are entirely different from one another. Four kinds of flooring have been tried, one in each gallery, and the fourth in the corridor. The rooms also vary in height and in shape. In all of them the latest and most scientific types of lighting have been installed. It is an interesting fact that the cornice in the square gallery east of the corridor is an exact reproduction of the cornice of the original N. Y. City Hall.

PATRIOTIC ART DINNER

The annual dinner of the Art in Trades Club, of which Mr. C. Victor Twiss is President, took place at the Hotel Astor, April 11 last, and was an exceptionally enjoyable and successful event.

Some 300 covers were laid and one of the tables was entitled "Liberty Loan" table, at which sat the Liberty Loan Committee of the Club, of which Mr. John Sloan is chairman.

The dinner was in reality a patriotic rally, and all the unusually eloquent and moving addresses of the evening were inspired by patriotism. Mr. Henry J. Davison revealed unexpected ability as a witty and clever toastmaster. The speakers were Captain A. P. Simmonds, U. S. A., of Washington, who held his hearers spellbound for fifty minutes with his pictures of the German menace, and his description of actual war scenes and German atrocities in Belgium and northern France, actually seen by him, Dr. Russell A. Hibbs, Surgeon in Chief of the Orthopedic Hospital, who told of the wonderful work done, and to be done, in the rehabilitation of the wounded in the war, former Comptroller William A. Prendergast, who plead for the Liberty Loan, Baron Jacques de Neufville, representative here of the Bank of France, and formerly in service with the French army, who, in surprisingly good English, harrowed his hearers with tales of the suffering people of the ruined French towns, drawn from his own experiences, and lastly, Dr. S. Parkes Cadman of Brooklyn, who made the finest address of all—and one that brought the audience cheering to its feet.

Among the guests were Prof. C. R. Richards of Cooper Union, Lloyd Warren, Director of the N. Y. Beaux Arts Institute, Dr. Henry W. Kent, Secretary Metropolitan Museum, William Henry Fox, Director Brooklyn Museum, W. Frank Purdy, President Art Alliance of America, H. de B. Nelson, Editor International Studio, Dr. James P. Haney, Art Director N. Y. Public Schools, Henry McBride, Art Critic N. Y. Sun, W. G. Bowdoin, Art Critic N. Y. Eve. World, and James B. Townsend, AMERICAN ART NEWS.

Childe Hassam Arrested

Childe Hassam, the artist, was arrested in Riverside Park this week for sketching a camouflaged American transport anchored in the Hudson. One look was enough for a passing policeman and Mr. Hassam was delivered into the hands of the Federal authorities. He had no difficulty in proving that he was innocent of knowingly violating the war regulations and was promptly released.

WITH THE ARTISTS

Ethel Haven, who paints "small portraits" with great skill and charm at her studio, 96 Fifth Ave., has recently completed a presentment of Mrs. Col. Finlay of Governors Island.

In the current exhibition at the Catharine Lorillard Wolfe Club the excellent miniatures by Martha Wheeler Baxter were not in competition for the miniature prize, won by May Fairchild. Miss Baxter won this prize some years ago.

Felcie Waldo Howell, of the Sherwood, is showing 42 watercolors and oils at the Gouge Galleries, Cleveland, O., to May 15. Her exhibition includes a watercolor of St. Thomas's, N. Y., recently shown at the Architectural League in this city, and at the Architectural League, Phila., also a large canvas portraying a group of children playing in Central Park (shown at the Winter Academy of Design), and a picture of a street in Greenwich Village, exhibited at the Phila. Academy last year. Many of the paintings were done in New England last summer, others in Philadelphia, Washington, Martha's Vineyard, and New York.

John F. Carlson has recently resigned as Instructor at the Woodstock School of Landscape Painting at Woodstock, N. Y., after 8 years of service, and will take a much needed rest after so long a period of teaching. Charles Rosen of New Hope, Pa., will succeed Mr. Carlson at Woodstock.

Adolphe Borie is seldom to be found at his Sherwood studio as he is spending much time working for the Camouflage.



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Carton Moorepark, the well-known bird and animal painter, who spent nearly two years in a Canadian training camp, has returned to N. Y. and is painting some of his decorative canvases while awaiting final acceptance in the Army.

Miss Rozel Gotthold, who showed some of her striking and individualistic work at 16 E. 14 St., in Jan., 1916, is now in New Orleans. She has lately utilized the local palm butts as flower holders and converted them into novel containers. They are quite as unique as were her mushrooms that she so delicately modeled in plaster and ornamented with a climbing pixie.

Statement of the Ownership, Management, Etc., required by the Act of Congress of August 24, 1912, of the AMERICAN ART NEWS, published weekly from mid-October to June 1st, monthly in mid-June, July, August and September, at New York, N. Y., for April 1, 1918.

State of New York, County of New York:

Before me, a Notary Public in and for the State and county aforesaid, personally appeared James B. Townsend, who, having been duly sworn according to law, deposes and says that he is the Editor of the AMERICAN ART NEWS and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 443, Postal Laws and Regulations, to wit:

1. That the names and address of the publisher, editor and business managers are:
Publisher: AMERICAN ART NEWS CO., Inc., 15 E. 40th St., N. Y. C.; Editor: James B. Townsend, 15 E. 40th St., N. Y. C.; Managing Editor, none; Business Manager, James B. Townsend, 15 E. 40th St., N. Y. C.

2. That the owners are: AMERICAN ART NEWS CO., Inc., 15 E. 40th St., N. Y. C.; James B. Townsend, 15 E. 40th St., N. Y. C.; Eugene Fischhof, 50 Rue St. Lazare, Paris, France; Alicia B. du Pont, "Nemours," Wilmington, Del.; Grover Cleveland Walsh, 30 Pine St., N. Y. C., and Reginald T. Townsend, 15 E. 40th St., N. Y. C.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders, as they appear upon the books of the company, but also, in cases where the stockholders or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

JAMES B. TOWNSEND,

Business Manager.

Sworn to and subscribed before me this 27th day of March, 1918.

HENRY RITTERBUSCH,

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My commission expires March 30, 1919.

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